

KUNKEL'S ROYAL EDITION.

SERIES No. 2.

Standard Piano Compositions, with Revisions, Explanatory Text, Ossias, and Careful Fingering
by Dr. Hans von Bulow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King,
Ernest R. Kroeger, Theodore Kullak, Louis Koehler, Carl Reinecke,
Charles and Jacob Kunkel, and others.

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St. Louis: KUNKEL BROS., Publishers.

VALSE LENTE.

From the Ballet "Sylvia."

Leo Delibes.

Revised and Fingered by

E. R. Kroeger.

Moderato ♩ - 100

The first system of the musical score is in 3/4 time, marked Moderato (♩ = 100). It features a treble and bass staff. The treble staff begins with a melodic line in G-flat major, marked *mf*. The bass staff provides harmonic support with chords and moving lines. Fingerings are indicated by numbers 1-5 above or below notes. Pedal points are marked with 'Ped.' and asterisks. The system concludes with a *rall.* (rallentando) marking.

The second system continues the piece, marked *FALSE. Sostemito* (♩ = 126). The tempo is noticeably slower than the first system. The treble staff features a more active melodic line with frequent sixteenth-note patterns. The bass staff continues with harmonic accompaniment. Pedal points and asterisks are used throughout the system.

The third system of the score maintains the *FALSE. Sostemito* tempo. It shows further development of the melodic and harmonic themes. The notation includes various dynamics such as *mf* and *p*. Pedal points and asterisks are used to indicate specific performance techniques.



First system of musical notation. The right hand (treble clef) features a melodic line with fingerings 1 2 5, 1 3 5, 1 2 5, 3, 8, 1 4 2 4, 1 2 5, and 1 4 2 4. The left hand (bass clef) has a rhythmic accompaniment with fingerings 3, 3, 3, 3, 3, 3, and 2. The system includes a *mf* dynamic marking and a *p* marking. There are asterisks (*) under the left hand in the 4th and 6th measures.



Second system of musical notation. The right hand continues the melodic line with fingerings 1 2 5, 1 4 2 4, 1 2 5, 4, 1 2 5, 1 2 3, and 1 4 2 4. The left hand has fingerings 3, 3, 3, 3, 3, 3, and 3. The system includes a *mf* dynamic marking and a *p* marking. There are asterisks (*) under the left hand in the 6th and 7th measures.



Third system of musical notation. The right hand features a melodic line with fingerings 1 2 5, 1 4 2 4, 1 2 5, 1 4 2 4, 1 2 5, 4, 1 3 4, and 1 2 3. The left hand has fingerings 3, 3, 3, 3, 3, 3, and 3. The system includes a *mf* dynamic marking and a *p* marking. There are asterisks (*) under the left hand in the 2nd, 4th, 5th, and 7th measures.



Fourth system of musical notation. The right hand features a melodic line with fingerings 1 5 2 5, 1 2 4, 1 5 2 5, 1 2 4, 1 5 2 5, 1 2 4, 1 4 2 4, and 1 2 4. The left hand has fingerings 3, 3, 3, 3, 3, 3, and 3. The system includes a *p* dynamic marking and the instruction *ben sostenuto*. There are asterisks (*) under the left hand in the 1st and 4th measures.



Fifth system of musical notation. The right hand features a melodic line with fingerings 1 2 5, 1 2 5, 1 5 2 5, 1 2 4, 1 5 2 5, 1 2 4, and 1 2 4. The left hand has fingerings 3, 3, 3, 3, 3, 3, and 3. The system includes a *p* dynamic marking and a *ben sostenuto* instruction. There are asterisks (*) under the left hand in the 2nd, 4th, 5th, and 7th measures.



Sixth system of musical notation. The right hand features a melodic line with fingerings 1 4 2 4, 1 2 5, 1 2 4, 3, 2, 2, and 1 4 2 4. The left hand has fingerings 3, 3, 3, 3, 3, 3, and 3. The system includes a *p* dynamic marking and a *ben sostenuto* instruction. There are asterisks (*) under the left hand in the 1st, 3rd, 5th, and 7th measures.

First system of musical notation, piano part. Treble and bass staves. The music is in a key with three flats (B-flat, E-flat, A-flat) and 3/4 time. It features a series of eighth-note patterns in the right hand and a more complex bass line in the left hand. Fingerings are indicated by numbers 1-5. The word "Red." is written below the bass staff at the beginning of each measure.

Second system of musical notation, piano part. Treble and bass staves. The music continues with similar eighth-note patterns. A dynamic marking of *mf* (mezzo-forte) is present in the first measure of the treble staff. The word "Red." is written below the bass staff at the beginning of each measure, with an asterisk (*) in the second measure.

Un peu plus anima.

Third system of musical notation, piano part. Treble and bass staves. The music continues with similar eighth-note patterns. A dynamic marking of *mf* (mezzo-forte) is present in the first measure of the treble staff. The word "Red." is written below the bass staff at the beginning of each measure, with an asterisk (*) in the second measure.

Fourth system of musical notation, piano part. Treble and bass staves. The music continues with similar eighth-note patterns. A dynamic marking of *mf* (mezzo-forte) is present in the first measure of the treble staff. The word "Red." is written below the bass staff at the beginning of each measure, with an asterisk (*) in the second measure.

Fifth system of musical notation, piano part. Treble and bass staves. The music continues with similar eighth-note patterns. A dynamic marking of *mf* (mezzo-forte) is present in the first measure of the treble staff. The word "Red." is written below the bass staff at the beginning of each measure, with an asterisk (*) in the second measure.

Un peu anima.

Sixth system of musical notation, piano part. Treble and bass staves. The music continues with similar eighth-note patterns. A dynamic marking of *mf* (mezzo-forte) is present in the first measure of the treble staff. The word "Red." is written below the bass staff at the beginning of each measure, with an asterisk (*) in the second measure.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo/mood is marked "mfz". The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a repeating bass line in the first system and a more active accompaniment in the second system. The voice part has a melody that is repeated in the first system and then continues in the second system. The score is marked with "Red." and "*" symbols, likely indicating recording or editing instructions.

a tempo.

Handwritten musical score for a piano piece. The score is written on two staves, Treble and Bass. The key signature is three flats (B-flat, E-flat, A-flat). The tempo marking is *a tempo.* The piece begins with a forte (*f*) dynamic. The first staff contains several measures with triplets and slurs. The second staff contains measures with triplets and slurs. The third staff contains measures with triplets and slurs. The fourth staff contains measures with triplets and slurs. The fifth staff contains measures with triplets and slurs. The sixth staff contains measures with triplets and slurs. The seventh staff contains measures with triplets and slurs. The eighth staff contains measures with triplets and slurs. The ninth staff contains measures with triplets and slurs. The tenth staff contains measures with triplets and slurs. The piece ends with a *Red.* marking.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into six measures. The first measure is marked "Red." and the second measure is marked "Red.". The third measure is marked "Red." and the fourth measure is marked with an asterisk (*). The fifth measure is marked "Red." and the sixth measure is marked with an asterisk (*). The piano accompaniment features a variety of chords and arpeggios, with some measures marked "f" (forte) and "mf" (mezzo-forte). The voice part includes lyrics: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree".

This musical score is for the song "The Rose Tree" from the opera "The Rose Tree" by Franz von Suppé. It is a vocal score for a soprano and piano. The score is in 3/4 time and consists of 12 measures. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score is written for a soprano voice and a piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in German and are written below the vocal line. The score is a reproduction of a handwritten manuscript, and it includes some markings that are likely from the original composer's score, such as "Red." and "ff".

Musical score for "The Merry Widow" (No. 444-5). The score is written for voice and piano. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score consists of two systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a prominent bass line with triplets and a treble line with chords and single notes. The vocal line includes various melodic phrases and rests. The score is numbered 444 - 5.

mf

dim.

mf p

f marcato.

dim. poco. rall.

pp

molto ral - len - tun - do.

pp

444 - 5

This page of musical notation contains six systems of staves. The first system has a treble and bass staff with a melody in the treble and accompaniment in the bass, marked *mf*. The second system continues the melody and accompaniment, with the bass staff marked *f marcato.* and *p*. The third system features a treble staff with a complex chordal texture and a bass staff with a simple accompaniment, marked *dim. poco. rall.*. The fourth system has a treble staff with a melody and a bass staff with a simple accompaniment, marked *pp*. The fifth system features a treble staff with a complex chordal texture and a bass staff with a simple accompaniment, marked *pp*. The sixth system features a treble staff with a complex chordal texture and a bass staff with a simple accompaniment, marked *pp*. The page is numbered 444 - 5 at the bottom.

What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Bülow and Reinecke of Breitkopf & Haertel's *Pracht-Ausgabe*.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

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Yours sincerely,

LOUIS MAAS.

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E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

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Yours very truly,

ERNEST R. KROEGER.

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THE EPSTEIN BROTHERS.

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Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

From Boston's most eminent Musical Literature and Critic,

LOUIS C. ELSON,

Boston, Oct. 4th, 1886.

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Yours truly,

JULIE RIVE-KING.

NEW YORK, Aug. 25, 1886.

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CARLYLE PETERSILEA.

Boston, Oct. 30, 1886.

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Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

GENTLEMEN:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vitesse* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

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EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

FARMINGTON, CONN.

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Your edition of Czerny's *Studies of Velocity* (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausemer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Bülow.

Yours very respectfully,

KARL KLAUSER.

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Respectfully,

SISTERS OF CHARITY.

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SISTER M. EUDOCIA.

From

ST. MARY'S INSTITUTE.

DAYTON, O., Oct. 7, 1886.

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BRO. H. PULSFORT.



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